



Harfe solo.

Alberstoeffer, Carl. Drei kl. Vortragstücke.

op. 4. Romanze	1 20
op. 5. Marsch	1 20
op. 6. Tokkata	1 80

Dizi, F. Sonate Pastorale 2 —
Grande Sonate 2 50
Neue, von W. Posse revidierte Ausgabe.

Ferroni, Vincenzo. op. 60. Zéphyr et la Nympe. Scherzo 1 50

Holy, Alfred. op. 12. Drei kleine Stücke.
a) Notturmo } 1 50
b) Ständchen }
c) Canzonette }

Huber, Walter. op. 5. Andante religioso 1 50
— op. 12. Valse lente 1 50

Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales) 1 50

— op. 12. Zwei Stücke 2 —
a) Souvenir. b) Arabeske.

— Deux Esquisses (Mélancolie. Joie).. 2 —

Magistretti, L. M. Das Harfenisten Konzert-Programm. Bearbeitung alter Meisterstücke.

No. 1. Rossi, Mich. Angelo. Andantino Allegro 1 50

No. 2. Scarlatti, Domenico. Bourrée 1 50

No. 3. Bach, J. S. Allemande... 1 —

No. 4. Bach, J. S. Gavotte 1 50

No. 5. Händel, G. F. Courante.. 1 50

No. 6. Händel, G. F. Passacaglia 1 50

No. 7. Zipoli, D. Corrente 1 —

No. 8. Daquin, C. Lecoucou... 1 50

No. 9. Galuppi, B. Giga 1 50

No. 10. Paradisi, P. D. Toccata.. 1 50

No. 11. Rolle, J. H. Allegro Presto 2 —

No. 12. Grazioli, G. B. Moderato 1 50

Oberthür, Charles. Meine Ruh' ist hin. Musikal. Illustration. (Goethes Faust) 1 50

Poenitz, Franz. op. 68. Klänge aus der Alhambra 2 —

— op. 76. Adventklänge. Präludium... 2 —

— op. 77 No. 1. Abendfrieden 1 80

— op. 77 No. 2. Nocturno 2 50

— op. 78. Maskenscherz. Salonstück... 2 —

Posse, Wilhelm. Mazurka 1 50

— Tarantelle 1 50

— Improvisationen 2 —

— Zwei Walzer. No. 1 (Asmoll), No. 2 (Esdur) 1 50

— Sechs kleine Stücke 2 —

No. 1. Neckerei. No. 2. Nachtstück. No. 3. Traumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.

— Acht große Konzert-Etuden. No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etude 1 50

— Drei Etuden. No. 1, 2, 3. Jede Etude. 1 50

Schücker, Edmund. op. 28. Legende. 2 —

— op. 35. Fantasio appassionato 3 —

— op. 36. Sechs Virtuosen-Etuden 4 —

— op. 37. Elisabeth Gavotte 1 50

— op. 38. Barcarole 2 —

— op. 41. Henrica. Nocturno 2 —

Snoer, Johannes. op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“ 2 —

— op. 52. Zwei leichte Salonstücke.
a) Capriccio marcial 1 50
b) Capriccio melodieux 1 50

— Vier leichte Vortragsstücke.
op. 102. Romance 1 50
op. 103. Nocturne 1 50

op. 104. Capriccio musical und Intermezzo 1 50

op. 105. Konzertwalzer 1 50

— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.

No. 1. Morgenstimmung 1 50

No. 2. Waldesrauschen 1 50

No. 3. Am Bach 1 50

No. 4. Elfentanz 1 50

No. 5. Abendlied 1 50

Spohr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“ . 1 50
Revidiert von W. Posse.

Stahl, Ernst. op. 41. Les Adieux (Abschied) 1 50

— op. 42. Serenade 1 50

— op. 50. An der Quelle. Salonstück.. 1 50

— op. 56. Marguerite. Gavotte 1 50

Tedeschi, L. M. op. 31. Marionetta.

Humoreske 1 50

— op. 32. Pattuglia Spagnuola 1 50

— op. 34. Suite 4 —

— op. 36. Al Ruscello. Studio di Concerto 3 —

— op. 37. Etude Impromptu 2 —

— op. 42. Angelus 1 50

— op. 43. Presque rien 1 50

— op. 44. Anacreontica 2 —

— op. 45. Idillio 1 50

Theumann, M. op. 7/8. Deux pièces: Douleur, Resignation 1 50

— op. 9. Rêve d'une Mazurka 1 50

— op. 10. Cantique d'amour 1 50

— op. 11. Fantaisie sur quatre thèmes russes 2 —

— Rhapsodie hongroise 2 —

Trnček, Hans. op. 7. Schubert-Fantasie 2 50

— op. 30. Novelette 1 50

— op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription .. 2 50

— op. 73. Variationen über ein lustig. Thema 2 50

— op. 74. Erste Rhapsodie 2 50

— op. 75. Dalibor. Oper v. Fr. Smetana. Fantasie 3 —

— op. 76. Die verkaufte Braut. Oper von Fr. Smetana. Fantasie und Sextett 2 —

Verdalle, Gabriel. op. 1. Andante religioso 1 50

— op. 2. l'Oiseau-Mouche 1 50

— op. 3. Petite Marche 1 50

Verdalle, Gabriel. op. 4. Aubade 1 50

— op. 5. Sérénade 1 50

— op. 6. Romance sans paroles 1 50

— op. 7. Adagio 1 50

— op. 8. Valse caprice 1 50

— op. 9. Mazurka 1 50

— op. 10. Barcarole 1 50

— op. 19. Valse lente 2 —

— op. 23. Saltarelle 1 50

— op. 27. Sevillana 1 50

— op. 33. Invocation 1 50

— op. 34. Doux songe 1 50

— op. 39. Lucciola 1 50

— op. 40. Danse slave 1 50

— op. 41. Légende bretonne 1 50

— op. 42. Remembrance 1 50

— op. 43. Recueillement 1 50

— op. 45. Childish march 1 50

— op. 46. Leggenda d'amore 1 50

— op. 67. Primavera 1 50

— op. 73. Badinage 1 50

— op. 76. Amoroso 1 50

— op. 79. Berceuse 1 50

— op. 87. Scherzetto 1 50

— op. 89. Impromptu 1 50

— Capricciosa 1 50

— On the Lake 1 50

— Quatrième Air de Ballet 2 —

— A Capri. Tarantelle 2 —

— 2^{me} Impromptu 2 —

Zabel, Albert. Drei große Konzert-Etuden.

Jede Etude 1 50

Harfe solo mit Orchester.

Alberstoeffer, Carl. op. 3. Konzertstück (Ballade).

Partitur 6 —

Orchesterstimmen 10 —

Solostimme 1 50

Huber, Walter. op. 9. Fantasie.

Partitur 8 —

Orchesterstimmen 12 —

Solostimme 2 —

— op. 10. Meditation für Orchester mit obligater Violine und Harfe.

Partitur 5 —

Orchesterstimmen 8 —

Solostimme f. Harfe 1 —

Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter.)

Partitur 5 —

Orchesterstimmen 8 —

Solostimme 1 —

Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.

Partitur 16 —

Orchesterstimmen 20 —

Solostimme 3 —

Zabel, Albert. op. 35. Großes Konzert C-moll.

Partitur 16 —

Orchesterstimmen 30 —

Solostimme 4 —

Schubert - Fantasie.

Hans Trneček, Op. 7.

Harfe.

Andante.

2 4 2 3 1 3 2 1 3 2 1

1 3 1 2

1 2

1 2

in Des

cresc. 4

2 1 2

f

dim.

4

8va

p

1 2

in Ges

4

cresc. 4

f

dim.

3 4 3

Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and various annotations. The score includes dynamic markings like *p*, *mf*, *f*, and *ff*, and includes a page number *Z. 5789* at the bottom.

Key annotations and markings include:

- in Des* (top right)
- Sons harm.* (top right)
- in As* (second system)
- breit* (second system)
- in Es* (third system)
- in As* (fourth system)
- in D* (bottom right)

The score is written on ten systems of staves, with various musical notations including notes, rests, and fingerings. The handwriting is in ink, and the paper shows signs of age and wear.

Handwritten musical score for "The Song of the Lark" by Franz Schubert. The score is written on two staves, Treble and Bass clef, in B-flat major (two flats). The melody is in the right hand, and the accompaniment is in the left hand. The piece is marked "Allegretto" and "Moderato". The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are handwritten annotations in blue ink, including "R." and "L.H.".

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is on aged, yellowed paper and features a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked "Allegretto" and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like "ff" (fortissimo) and "cresc." (crescendo). There are also handwritten annotations in blue ink, including "R." (Ritardando) and "L.H." (Left Hand). The score is divided into measures by vertical bar lines, and some measures contain complex rhythmic patterns and accidentals.

Handwritten musical score for "Lied der Nachtigall" by Franz Schubert. The score is written on two staves in G major (one sharp) and 3/4 time. The first staff features a melody with a long note on G4, followed by a series of eighth notes. The second staff provides a harmonic accompaniment with a bass line of eighth notes and a treble line of quarter notes. The piece concludes with a double bar line and a repeat sign.

ritardando - *ad. lib.* *p* *pp* *melodia marcato* *R.* 4 3 2 1

(Neun Achtel)

First system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note triplets, some beamed together. Bass staff has a few notes. Dynamics include *p* (piano) and *f* (forte). A handwritten *#* is visible on the left margin.

Second system of musical notation. Treble and bass staves. Treble staff continues with eighth-note triplets and some sixteenth-note runs. Bass staff has a few notes. Dynamics include *f* (forte). A handwritten *#* is visible on the left margin.

Third system of musical notation. Treble and bass staves. Treble staff continues with eighth-note triplets and some sixteenth-note runs. Bass staff has a few notes. Dynamics include *f* (forte). Handwritten notes include *Ah* and *F#* in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with eighth-note triplets and some sixteenth-note runs. Bass staff has a few notes. Dynamics include *f* (forte) and *p* (piano). Handwritten notes include *Ah* and *poco* in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with eighth-note triplets and some sixteenth-note runs. Bass staff has a few notes. Dynamics include *f* (forte) and *p* (piano). Handwritten notes include *scendo* and *Bh* in the bass staff.

Handwritten notes: *(E \flat)*, *(B \sharp)*, *(C \sharp)*, *(D \sharp)*, *long*, *schne*

pp. langsam anfangen, später immer schneller

Handwritten notes: *in As.*, *pp*, *animato*

Handwritten notes: *langsam*, *schwerfällig*, *ffo*, *cresc.*

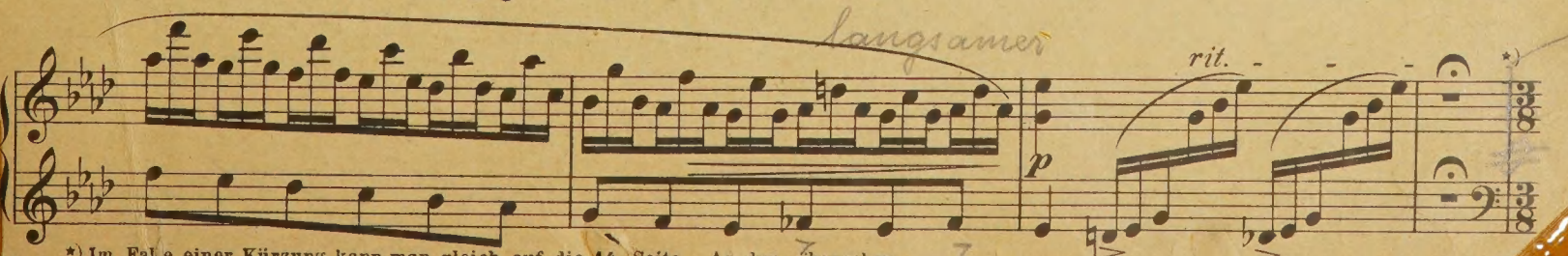
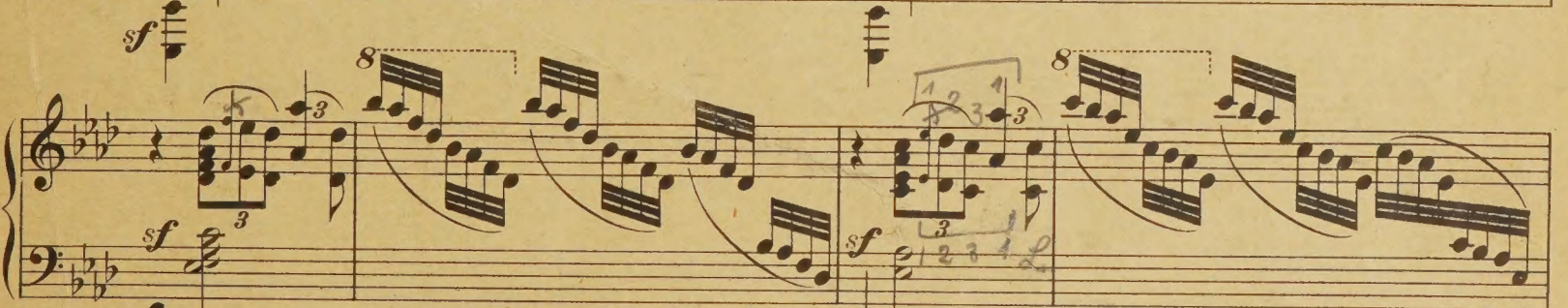
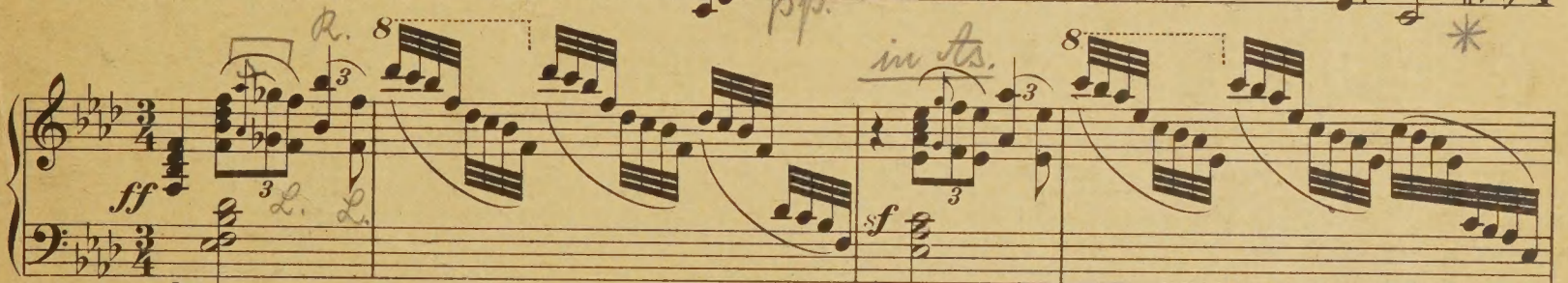
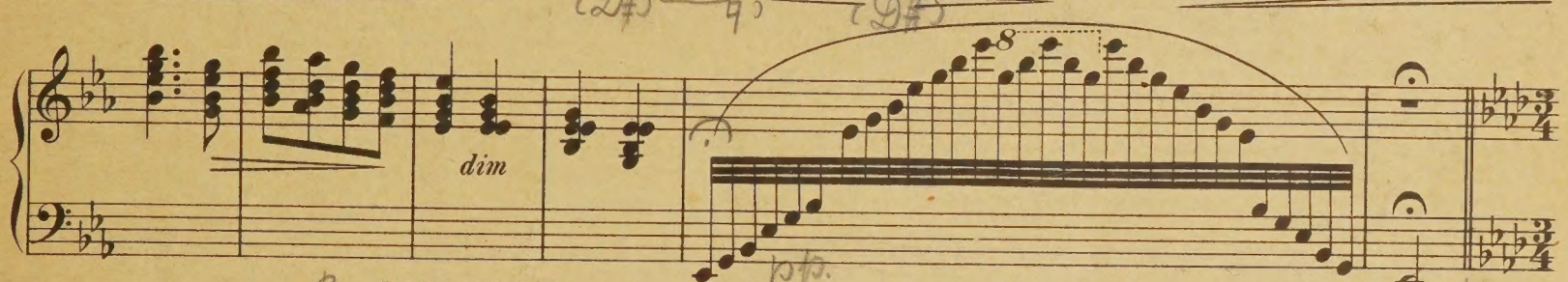
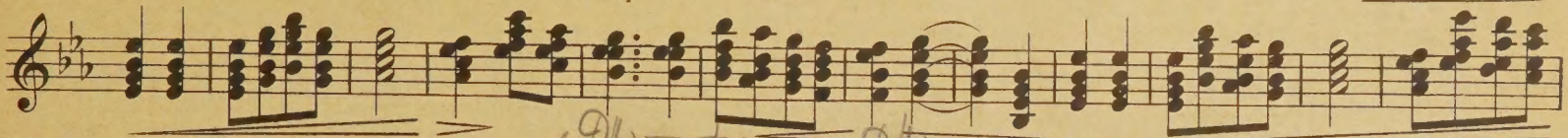
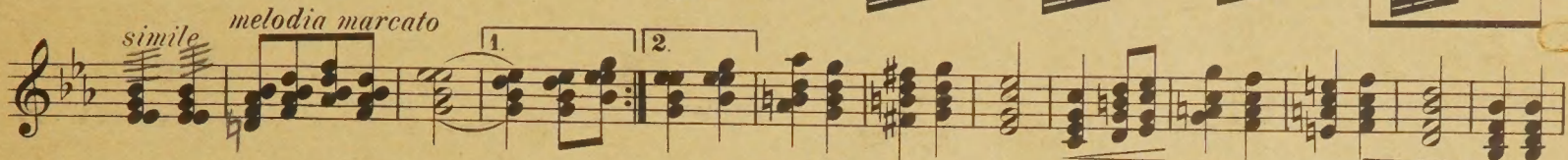
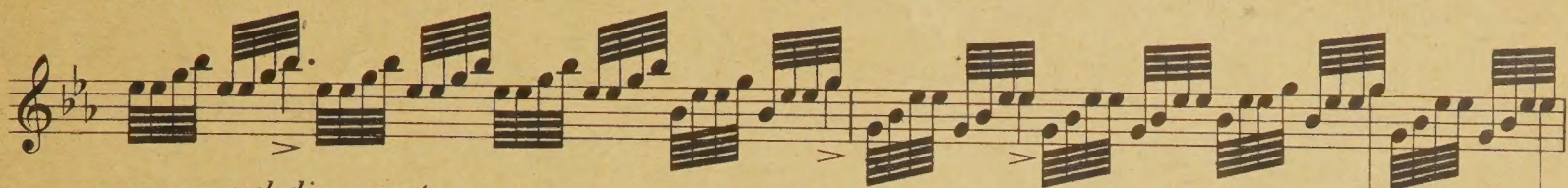
Handwritten notes: *ffo*, *rapido*, *p.*, *rit.*, *lange!*, *wieder langsam*

Moderato.
a tempo

Melodie in die linke
Hand legen!

Andante.

9



*) Im Falle einer Kürzung kann man gleich auf die 14. Seite, As dur. übergehen.
Z. 5789

Allegretto.

8

p. *sempre legato*

8

8

8

8

sf

8

p. *cresc.*

8

cresc.

This system contains the first staff of music. It features a treble and bass clef with a key signature of three flats. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes. A 'cresc.' (crescendo) marking is placed above the staff.

8

ff *dim.* *mf*

This system contains the second staff of music. It continues the musical theme with similar notation. A 'ff' (fortissimo) marking is at the beginning, followed by a 'dim.' (diminuendo) marking. The system concludes with an 'mf' (mezzo-forte) marking.

8

rit. *a tempo* *p*

This system contains the third staff of music. It begins with a 'rit.' (ritardando) marking, followed by 'a tempo' and a 'p' (piano) marking. The notation includes various note values and rests.

8

This system contains the fourth staff of music, continuing the piece with consistent notation and phrasing.

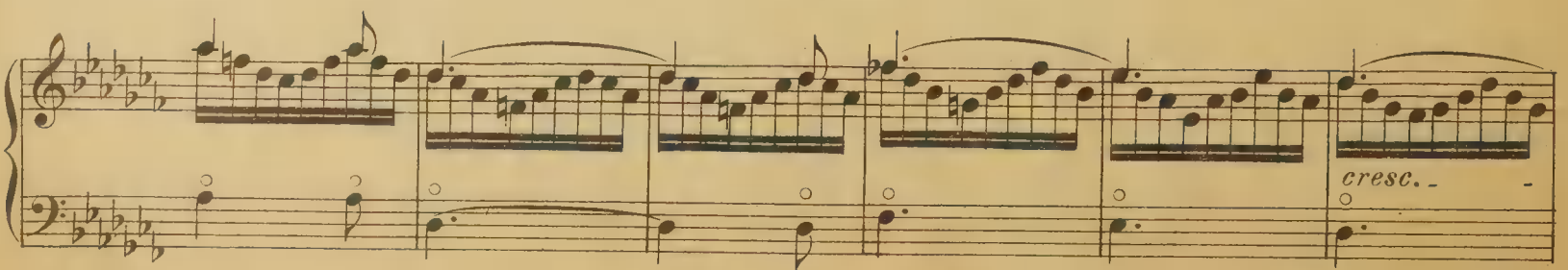
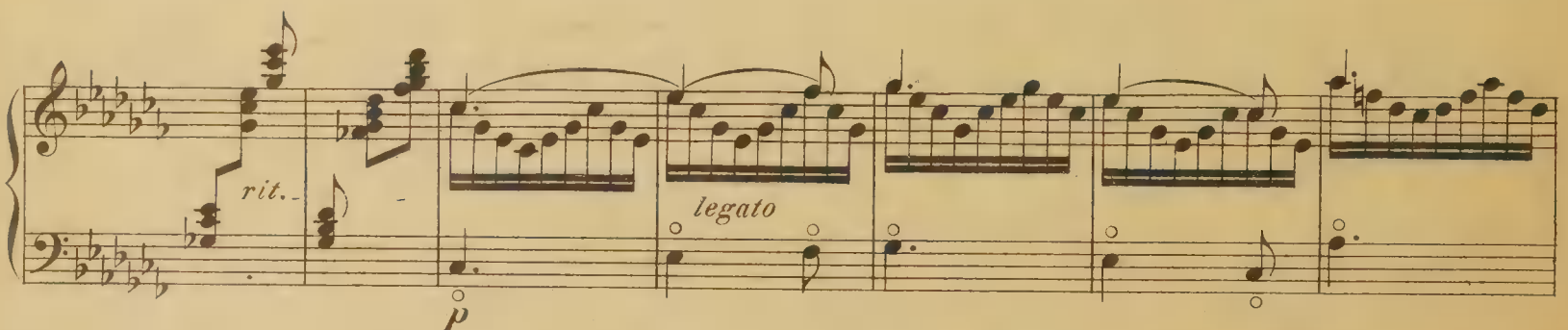
8

This system contains the fifth staff of music, maintaining the musical structure established in the previous systems.

8

cresc.

This system contains the sixth and final staff of music on the page. It features a 'cresc.' (crescendo) marking and concludes with a double bar line and a key signature change to four flats.





First system of musical notation. The treble staff contains a series of eighth-note chords, mostly triads, moving in a stepwise fashion. The bass staff contains a single eighth note followed by a half note, then a quarter note, and finally a half note. A fermata is placed over the final half note in the bass staff.



Second system of musical notation. The treble staff continues with eighth-note chords. The bass staff features a half note, followed by a quarter note, and then a half note. Dynamics include *f* (forte) and *dim.* (diminuendo). A first ending bracket is marked above the treble staff.



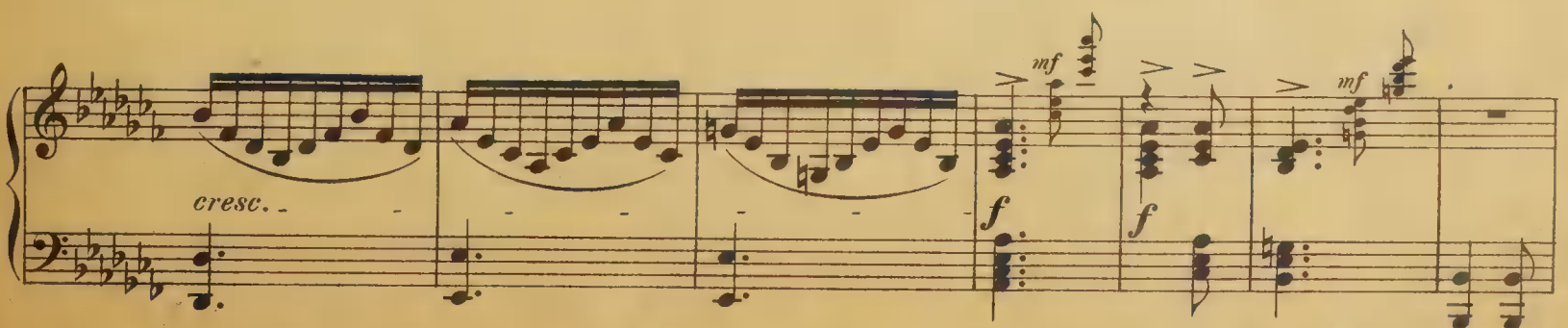
Third system of musical notation. The treble staff continues with eighth-note chords. The bass staff features a half note, followed by a quarter note, and then a half note. Dynamics include *p* (piano).



Fourth system of musical notation. The treble staff continues with eighth-note chords. The bass staff features a half note, followed by a quarter note, and then a half note. Dynamics include *dim.* (diminuendo).



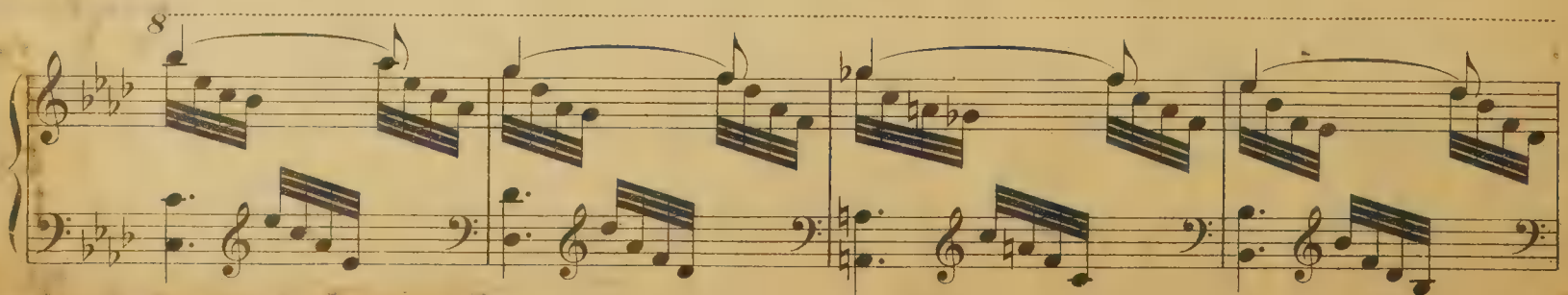
Fifth system of musical notation. The treble staff continues with eighth-note chords. The bass staff features a half note, followed by a quarter note, and then a half note. Dynamics include *rit.* (ritardando) and *a tempo*.

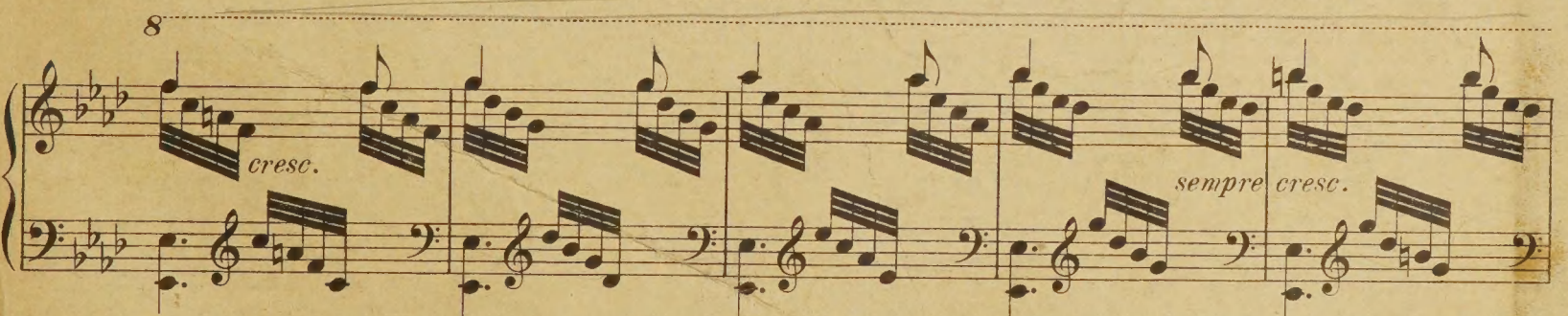


Sixth system of musical notation. The treble staff continues with eighth-note chords. The bass staff features a half note, followed by a quarter note, and then a half note. Dynamics include *cresc.* (crescendo), *mf* (mezzo-forte), and *f* (forte).



Wird zu schnell aber deutlich.



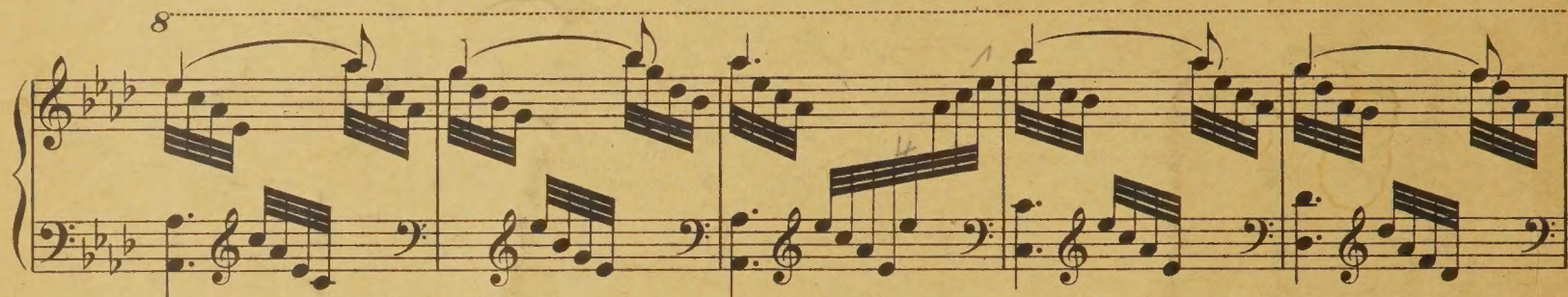


8

pp

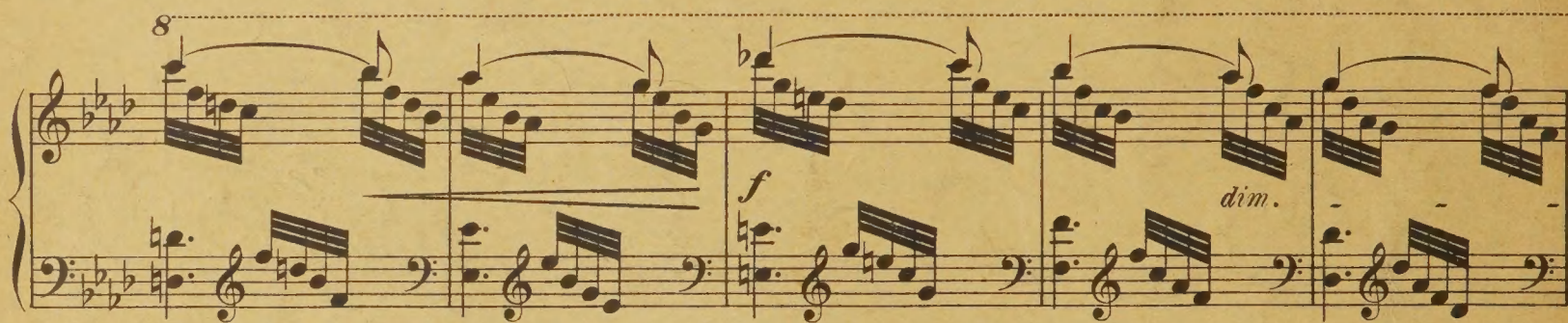


8



8

f *dim.*



8

mf *dim.*

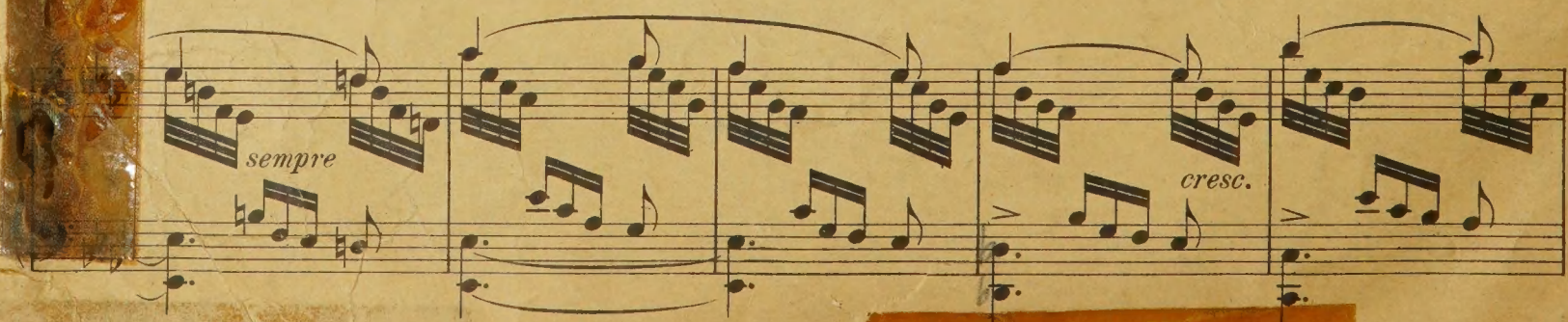


pp *cresc.* *accelerando*

Ab *Gb* *Ab* *Gh* *Dh* *Bh*



sempre *cresc.*



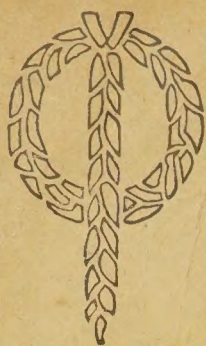
Gypsy *F#* *f* *rit.* *ritard*

langsam *a tempo* *a tempo* *ff* *f*

sf *sf*

sf

Maestoso. *sf* *sf* *sf*



Zwei Harfen.

	<i>M. & S.</i> netto
Holy, Alfred. op. 13. Festmarsch	3 —
Poenitz, Franz. op. 65. Fantasie in Ges-dur	4 —
— op. 75. Spukhafte Gavotte	2 —
— op. 80. Wikingerfahrt. Fantasie i. As-moll	4 —
Schüecker, Edmund. op. 40. Remem- brances of Worcester.	6 —

Violine und Harfe.

Alberstoeffer, Carl. op. 7. Romanze . . .	2 —
Chopin, Fr. op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler	2 —
Meyer-Mahlstedt, Adolf. op. 14. Petite Sérénade	2 —
Oberthür, Charles. Fantasie über „Auld Robin Gray“	1 50
Poenitz, Franz. op. 79. Am Strand. Fantasie	5 —
Stahl, Ernst. op. 49. Gedenken. Elegie.	2 —
— op. 52. Schelmerei. Scherzo	1 50
— op. 69. Romanze in F-dur	1 50
Tedeschi, L. M. op. 28. Serenade	2 —
Verdalle, Gabriel. op. 20. Larghetto . . .	2 —
— op. 24. Réverie	1 50
— op. 26. Cantilène	1 50
— op. 29. Chant d'amour	1 50
— op. 30. Mélancolie	1 50
— op. 32. Pleurs et Rires	1 50
Wilm, Nicolai von. op. 156. Duo	2 50

Violoncello und Harfe.

Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer	1 50
Haendel, Georg Friedr. Sarabande G-moll bearb. von Heinrich Katona-Grüneke	1 —
Hopf, Hermann. op. 2 No. 1. Albumblatt	1 50
— op. 2 No. 2. Gavotte in A-moll	1 50
Huber, Walter. op. 13. Fantasie	2 50
Oberthür, Charles. Fantasie über „Auld Robin Gray“	1 50
Stahl, Ernst. op. 49. Gedenken. Elegie	2 —
Sulzer, Joseph. op. 26. Idyll (Im Thüringer Volkston)	2 —
Tedeschi, L. M. op. 33. Impromptu dramatique	3 —
Verdalle, Gabriel. op. 18. Meditation . .	2 —

Flöte und Harfe.

	<i>M. & S.</i> netto
Hilse, B. op. 6. Suite für Flöte und Harfe oder Klavier	3 —
No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.	
Schönicke, Wilh. op. 30.	
No. 1. Canzonetta	1 50
No. 2. Seguidilla	2 —

Cornet à Pistons und Harfe.

Böhme, O. op. 23. Soirée de St. Petersburg	2 —
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Ensemblemusik mit Harfe.

Frommer, Paul. op. 47. Serenade für Violine, Violoncello und Harfe	2 —
Heinisch, Victor. Elegie für Violine, Violon- cello, Harfe und Harmonium	3 —
Kempter, Lothar. op. 43. Romanze für Violine, Viola, Cello und Harfe	3 —
Kienzl, Wilhelm. op. 53. Abendstim- mungen. Drei Stücke für Streich- orchester und Harfe.	
No. 1. Harfners Abendsang. Partitur. <i>M. & S.</i> 2 50 Stimmen .	2 50
No. 2. Ave im Kloster. Partitur. <i>M. & S.</i> 2 50 Stimmen .	2 50
No. 3. Serenade. Partitur. <i>M. & S.</i> 2 50 Stimmen .	2 50
Klughardt, August. Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel	2 —
Lemba, Arthur. Berceuse für 2 Violinen, Viola, Violoncello und Harfe. Partitur und Stimmen	2 —
Mostler, N. M. op. 20. Harfenständchen. Für Violine, Violoncello und Harfe .	3 —
Oelschlegel, Alfred. op. 144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe	2 —
Snoer, Johannes. op. 35. Preghiera für Violine, Violoncello und Harfe	2 —
Stahl, Ernst. op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe	2 —
Trněček, Hans. op. 29. Nocturno für Violine, Violoncello und Harfe	3 —
Weber, Otto. Ein Traum für Violine, Violoncello und Harfe	2 50
— Abschied für Violine, Violoncello und Harfe	2 50
Wetzger, Paul. Minuett aus L'Arlesienne von G. Bizet. Für Flöte, Harfe oder Klavier, Violoncello und Viola ad lib.	1 50

Harfe und Pianoforte.

	<i>M. & S.</i> netto
Alberstoeffer, Carl. op. 3. Konzertstück (Ballade)	2 50
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. Für Klavier und Harfe einge- richtet von Heinn. Katona-Grüneke	5 —
Zabel, Albert. op. 35. Großkonzert C-moll	8 —

Harfe und Orgel.

Kienzl, Wilhelm. op. 53 No. 1. Abendsang	2 50
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Gesang und Harfe.

Kienzl, Wilhelm. op. 56. Verwelkte Rosen	50
Klughardt, August. op. 80 No. 2. Alt- deutsches Minnelied	60
Müller, Margarethe. Christkindchen. Ausgabe für hohe Stimme	60
Ausgabe für tiefe Stimme	60

Studienwerke.

Zabel, Albert. Große Methode für Harfe, vom ersten Anfang bis zur höchsten Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3.	
Jeder Teil kostet gebunden	3 —
Komplett in 1 Band gebunden	8 —
Kastner, Alfred. op. 11. 50 leichte Übungen f. Pedalharfe in progressiver Reihenfolge:	
Heft I, Übung 1—25 (ohne Pedale) .	4 —
Heft II, Übung 26—50	4 —
Posse, Wilhelm. Acht gr. Konzert-Etuden. No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etüde	1 50
Schüecker, Edmund. op. 36. Sechs Vir- tuosen-Etuden	4 —
Zabel, Albert. Drei große Konzert-Etuden. No. 1, 2, 3. Jede Etüde	2 —

Chromatische Harfe (ohne Pedale).

Weigel, Karl. Schule für die chromatische Harfe ohne Pedale. Teil 1 und 2.	
Jeder Teil	3 —
Komplett in 1 Band	5 —
Elegant gebunden	7 50
Weigel, Karl. Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à	2 —

Bücher über Harfe.

Snoer, Johs. Die Verwendung der Harfe in modernen Orchesterwerken. Praktische Anleitung für Komponisten und Diri- genten netto	1 20
Zabel, Albert. Ein Wort an die Herren Kom- ponisten über die praktische Verwendung der Harfe im Orchester (mit zahlreichen Notenbeispielen). 2. vermehrte und ver- besserte Auflage netto	1 60